

EVERYBODY OUGHT TO KNOW HOW TO DO  
**THE TICKLE TOE-New Society Dance**

ALFRED BUTT IN CONJUNCTION WITH J.L. SACKS<sup>LTD</sup>  
**GAIETY THEATRE PRODUCTION**

# GOING UP

BOOK BY OTTO HARBACH  
AND JAMES MONTGOMERY

LYRICS BY

**OTTO HARBACH**

MUSIC BY

**LOUIS A. HIRSCH**



	PRICE
DOWN! UP!	2/-
DO IT FOR ME	2/-
Ev'rybody ought to know how to do	
THE TICKLE TOE	2/-
GOING UP (You start to swby)	2/-
HERE'S TO THE TWO OF YOU	2/-
IF YOU LOOK IN HER EYES	2/-
I'LL BET YOU	2/-
I WANT A BOY	
Who's determined to do what I say	2/-
KISS ME	2/-
THE TOUCH OF A WOMAN'S HAND	2/-
FOX TROT	2/-
SELECTION	2/- nett cash
VOCAL SCORE	5/-

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TOE TAPS-16 COUNTS (SEE DIRECTIONS)

RIGHT

ROCK TO

SWAYING LEFT

SWAYING RIGHT

WALK

TRIPPING

REPEAT FROM 1ST TO 12TH POSITION (FOUR MEASURES)

## EVERYBODY OUGHT TO KNOW HOW TO DO

### "THE TICKLE TOE"

The latest Society Dance Novelty, as performed with great success in Cohan & Harris' sensational musical comedy success "GOING UP" at the Liberty Theatre, New York.

Idea conceived and lyrics by Otto Harbach—Music by Louis A. Hirsch. Staged by Edward Royce.

The following description of the dance, arranged for the ball-room by Ad. Newberger, New York, is approved and accepted as authentic by the Management of "Going Up" and officially endorsed by the New York Society, Teachers of Dancing.

#### NOTES:

1. "L." designates "Left Foot"—"R." designates "Right Foot"—"M." designates "Measure".
2. Positions mentioned in description refer to figures on margin.
3. The dance begins on the *Second Measure* of the music.
4. The 9th, 10th, 11th and 12th Measures of the Chorus of the song are to be played "Pianissimo", that the "Toe Taps" may be heard.
5. The "Aeroplane Sway" is danced only during the 13th and 14th measures of the "Tickle Toe" Chorus of song, where the words "On Sir" and "Closer" appear. When dancing to the other melodies the "Aeroplane Sway" is omitted and the figures that follow are danced as usual.
6. It is essential that only the "Toe Taps" and the "Aeroplane Sway" should be danced during the measures indicated for them.
7. All unnecessary contortions of the body should be avoided.
8. These directions are for the gentleman; the lady executes the same steps with the opposite foot.
9. To insure the standardization of the dance, it should be taught without any deviation from the directions.

The dance is executed in Waltz Position and consists of TWO "SLOW STEPS" to the first measure danced, counting two beats to each step; and FOUR "FAST STEPS" to the next Measure of music, counting one beat to each step, thus alternating throughout the dance except where otherwise indicated in the following figures:

#### THE DANCE.

1st and 2nd Positions—Step forward L. (count 1-2); then R. (count 3-4).....1 M. of Music

#### ROCKING TO LEFT.

3rd Position—Turn one-quarter to left and step forward L. (5th count); 4th Position—Then R. (6th count); 5th Position—Step backward L. (7th count); 6th Position—Turn one-quarter to right and bring R. to L. (8th count).....1 " " "

7th and 8th Positions—Step forward L. (count 1-2); then R. (count 3-4).....1 " " "

#### ROCKING TO RIGHT.

9th Position—Turn one-quarter to right and step L. forward raising right heel (5th count); 10th Position—Lower R. heel (6th count); 11th Position—Turn one-quarter to left and step L. to the left side (7th count); 12th Position—Draw R. to L. (8th count).....1 " " "

Repeat the preceding four measures (from 1st to 12th positions inclusive).....4 " " "

#### "TOE TAPS."

(Note: This figure should be executed in a MILITARY FASHION; the dancers keeping body erect, heels off the floor, looking directly at partner, while dancing almost on the one spot.)

13th Position—Tap L. about one inch to the left; tap R. close to L. (counting 1-2); Tap R. about one inch to the right; tap L. close to R. (counting 3-4).....1 " " "

Tap L. R. L. R. while moving about two inches to the left (counting 5, 6, 7, 8).....1 " " "

Tap R. about one inch to the right; tap L. close to R. (counting 1-2); Tap L. about one inch to the left; tap R. close to L. (counting 3-4).....1 " " "

Tap R. L. R. L. moving about two inches to the right (counting 5, 6, 7, 8).....1 " " "

(Note: On all even counts of Taps, strike the heels at the same time.)

#### "THE AEROPLANE SWAY."

14th Position—Step with L. to left swaying body to left, Right Heel raised (counting 1-2); 15th Position—While maintaining the swaying position draw R. to L. striking the heels (counting 3-4).....1 " " "

16th Position—Step with R. to right swaying body to right, Left Heel raised (counting 5-6); 17th Position—While in this swaying position draw L. to R. striking the heels (counting 7-8).....1 " " "

18th and 19th Positions—Step forward L. (counting 1-2); then R. (counting 3-4).....1 " " "

20th, 21st, 22nd and 23rd Positions—(Tripping Step) Four short steps forward L. R. L. R. well up on toes turned outward, bringing each step well across the other (counting 5-6-7-8).....1 " " "

#### "TOE-HEEL"

24th and 25th Positions—Step forward L. (counting 1-2); then R. (counting 3-4).....1 " " "

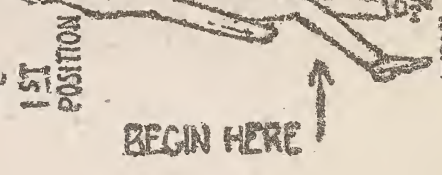
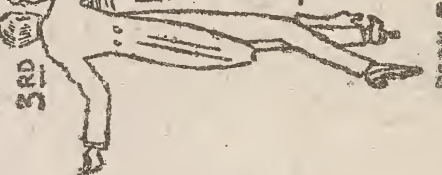
26th Position—Turn left toe inward, diagonally in front (5th count). 27th Position—Turn left toe outward and put Left Heel with upturned toe in the same place (6th count). 28th Position—Leap on Left Toe close to R. and simultaneously raise R. in front (7th count); step with R. forward (8th count).....1 " " "

#### "CONCLUDING STEP."

Turn once around to the right with four "Slow Steps" (counting L. 1-2, R. 3-4, L. 5-6, R. 7-8).....2 " " "

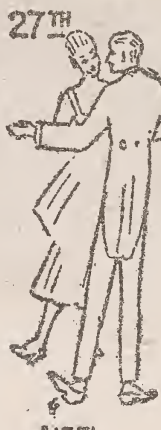
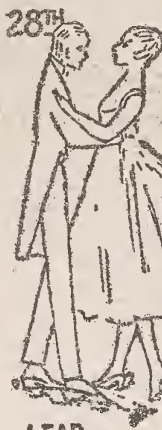
#### (Repeat from this beginning.)

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BEGIN HERE

CONCLUDING STEP  
TURN ONCE AROUND TO THE RIGHT WITH 4 "SLOW STEPS" COUNT 8



WALK

TOE

HEEL

LEAP

STEP

WALK

ROCK TO LEFT

FLOOR

BALL ROOM



Ev'rybody Ought To Know How To Do

# THE TICKLE TOE.

New Society Dance from the Musical Play "GOING UP."

Intro: DO IT FOR ME.

Can also be used as a Fox-Trot.

LOUIS A. HIRSCH

*Moderato.*

*PIANO.*

*f*

*mf*

*l. h.*



A handwritten musical score on aged, yellowed paper. The score is written for piano, with a grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is composed of several measures, with some measures containing complex chords and others featuring single notes or rests. There are dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.



1. 2.

*ff*

*l.h.*

*ff*

*ff*



# VOCAL GEMS FROM "GOING UP."

Lyrics by Otto Harbach.

Music by Louis A. Hirsch.

## Ev'rybody ought to know how to do The Tickle Toe.

Chorus. *Moderato.*

Ev-ry body-ought to know, How to do the "Tickle  
Toe," With it's movement so in-vit - ing,  
Sort of cute and so ex-cit - ing. "Tickle-ickle tickle

## Going Up. (You start to sway.)

Chorus. *Marcia.*

You start to sway..... and then you shut your eyes, You're on the  
way..... that lead to Par - a-dise, All you can do is to  
cling as you swing, And you wing high - er, high - er,

## If you look in her eyes.

Chorus. *Tenderly.*

She'll tell you what you're to do, dear, If you look in her  
eyes. What is ex-pect-ed of you dear,  
You will have to sur - mise..... She may not say one word yet

## Do it for me.

Chorus. *Moderato.*

Do it for me, Be-cause I want you  
to; Do it for me, Don't keep me taunt - ing  
you. It's all I ask..... It's not a ter-ri-ble task,

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